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# Grandmother's Old Blue Historical China and Its Makers

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PAPER READ BEFORE THE  
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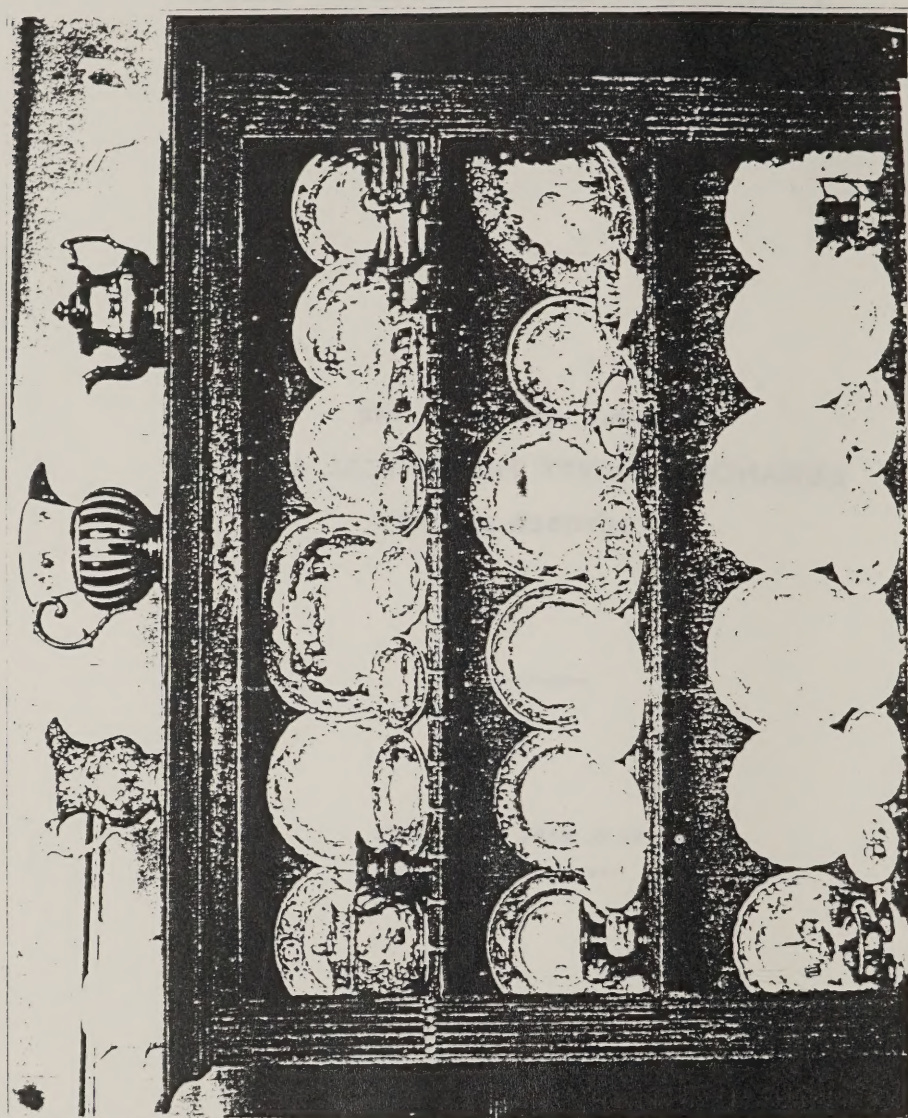
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BY G. EARL DAUGHERTY  
LEBANON, PENNSYLVANIA

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## Grandmother's Old Blue Historical China and Its Makers

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The love of old China is not generally an acquired taste. Charles Lamb, in his essay on the subject, says: "I am not conscious of the time when China jars and saucers were introduced into my imagination." It is so with the writer. As a boy, I thought small China creamers were the finest of all gifts for my mother's Christmas "surprise". She always knew what to expect from me for a Christmas gift. It was with a feeling of great excitement and joy that I would get my little well wrapped bundle and present it and listen very attentively to the comment on this latest selection.

This love for old China has grown with the years, and nothing gives me more pleasure than to go to a sale of antiques, particularly when there is a quantity of Historical China to be sold. A well known savant has spoken of China Collecting as "A Complete Education," but even if one is unable to entirely endorse his sentiment, it must be allowed that there is a very real and deep fascination in it when we read that it was said of such a man as Horace Walpole, who was an early English collector and authority—

China's the passion of his soul;  
A cup, a plate, a dish, a bowl,  
Can kindle wishes in his breast,  
Inflame with joy or break his rest.



In England, earthenware is known to have been made for centuries. Porcelain was not manufactured there until about the middle of the eighteenth century, but we know that long before that time it was imported from China, and some of the finest specimens in the possession of collectors of our own time, are relics of a time before Chelsea, Bristol, or Staffordshire were dreamed of.

Hodgson, who is a recognized English authority, says: "We hear of an importation from China as early as 1506, and in 1567 Queen Elizabeth is said to have placed much value on a white "porselyn" and "a cup of green porcelyn", but it is improbable that such China came to England until 1650, when the East India Trading Company was established, and no doubt its importation in large quantities was contemporary with the importation of tea. Wooden ware was used till the era of pewter, which gave place to porcelain; and as such, value seems to have been attached to specimens of the turner's art as we attach today to our pieces of "old blue".

In 1633, Mary King, of Plymouth, bequeathed a "wooden cupp" to a friend as a valuable token of friendship; and we find references in American books to wooden "noggins" or bowls with handles. Beautiful dishes and large wooden trenchers, some oblong in shape, were made from poplar wood. These trenchers were frequently used jointly by two persons sitting side by side, and children were not allowed a trencher. The custom of eating from the same platter by two persons, or more, continued in the United States as well, for we well know that cooking utensils were not plentiful amongst the early Colonists.

We now come to a period of this country's history where began the use of porcelain and china. When "Grandmother" was accumulating a set, piece by piece



of this wonderful "old blue" China with its grand, as well as its unique ornamentation and beautiful flowers, which was very decorative and useful as well, and just as she made her pewter shine so did she make her "old blue" China shine.

The exhibit testifies to the great care she must have exercised in order that we may have the many perfect pieces in our homes, museums, and in the Art Galleries, as well as in private collections.

Other important China that we sometimes see in collections and museums, and very often of earlier date, some of important historical interest while others are more noted for their finish and artistic beauty, namely—Wedgwood about 1730, Liverpool 1600, Swansea 1750, Castleford 1770, Bow 1730, Spode 1770, Chelsea 1745, Davenport 1770, Plymouth 1745, Derby 1756, Leeds 1760, Worcester 1751, and Lowestoft.

Wedgwood was perhaps the best potter of his time, also the most artistic. A tablet has been erected in the church of St. Peter, Stoke-upon-Trent, telling of his virtues and his works, but a more enduring monument was built by the man himself in sending out into the world works of so fine a character that each one was as perfect as its nature permitted. Today as yesterday his name sets a standard by which other potters are measured, and in more than one hundred years since his death no work has equaled his. Josiah Wedgwood was born August, 1730, and died January 3, 1795.

Liverpool ware is named for the city of Liverpool, it being a city of docks and smoke, and the largest seaport in the world, has had time to give to arts and crafts and the skilled workman to invent printing on China and to carry on the peaceful art of potting. Factories existed here as early as 1600, and the first wares made were known as Liverpool delft. This was an imitation of the

Dutch ware. The most interesting names connected with the Liverpool potteries are those of Sadler and Green. To John Sadler, an engraver, the world is indebted for the invention of transfer printing on pottery and porcelain, and the subsequent cheapening of production. This discovery was due to an accident as early as 1752, and for many years Sadler and his partner Guy Green were able to keep the process a secret. They labored hard to perfect their work, and so well did they do it that Wedgwood himself was one of their customers.

What grew to be the largest and most successful pottery at Liverpool was founded in the year 1790 by Richard Abbey. He had been employed by John Sadler, had learned his secrets, and produced some very unusual mugs, jugs and bowls. Those that interest us most are the wonderful pitchers known as jugs, measuring from 8 to 12 inches in height, and holding from two to four quarts. The most interesting to us are the ones made in honor of Washington. Geo. Washington, festooned with names of fifteen States, seal of the United States, one known as the apotheosis jug, Washington map jug, monument jug, Masonic jug, one depicting the death of Gen. Wolf, one in commemoration of Commodore Preble, also one of Peace, Plenty, and Independence, emblems of success of Revolutionary arms, and lastly a most unusual and very unique mug, known as the Census Mug, made in commemoration of the first Census of the United States, taken in 1790.

To the average person, the tabulation will bring not a few surprises. Who, for example, would have believed that in 1790 Virginia was the most populous of the States, with almost 750,000 inhabitants, as contrasted with Pennsylvania's 400,000? To be sure, we know Virginia had her large plantations, and being a slave-holding state, had slaves to the number of 300,000, which helped boost her population to that great number. She



had, however, 442,000 whites, and therefore tops the list of states in number of white inhabitants. Pennsylvania comes second with 400,000, Massachusetts third with 387,000, and New York fourth with only 340,000. How accurate are the figures of the 1790 census, no one can say. Where they are compilations of data gathered in the more populous districts, they are doubtless sufficiently reliable. Figures for the sparsely settled regions north, south, and west can be little more than estimates. Even the estimates may not be very close, for the territory given as Northwest of Ohio is frankly set down as unknown. Many persons will find as much interest in the expressions as given on the mug, namely, District of Maine, Mary Land, South of Ohio, as they will in an analysis of the statistics as given and with the generous motto on the banner borne by the Victories, and inscribed, "Prosperity to the United States of America," making it one of the most interesting pieces of all the Liverpool ware that has come to the writer's notice.

Lowestoft is China we hear so much about and see less, particularly in some localities and then more in others. In this locality we see very little. While traveling through New England, you see considerable in private collections and in the antique shops.

We saw the wonderful collections of the Concord Antiquarian Society at Concord, Mass., several years ago. They have hundreds of pieces, and it certainly was a rare treat for the writer. I saw more at one glance than I had ever seen in my life before, but have advanced somewhat since then, and have acquired several pieces which I have in my collection and on view in my exhibit today.

New England having the advantage of the early trading with the various foreign countries and trading ships coming into her several ports and unloading much

of it right in the heart of that region, particularly in Boston, it naturally was acquired by the families in that locality, and only a comparatively few pieces found their way into other parts like Pennsylvania, at that time so very far away. This ware was supposed to have been made in China, brought into Holland and England, decorated there and then found its way across the sea for the American trade, which was becoming more and more important.

Most of America's early China and Pottery was made in England, therefore our great interest in English Pottery history and development.

This has brought us up to the time of Staffordshire and its makers. We will therefore take each in the order of their importance in regard to the historical value of their products to this country, viz: The Woods, Clews, Stubbs, Ridgways, R. Stevenson, F. Mayer, Adams, Jackson, Rogers, Heath, and several less important makers. After we have excepted Wedgwood, we begin with Ralph Wood. He was succeeded by his son, Aaron, a clever-cutter of molds for salt glaze stoneware, but about 1783, Enoch, youngest son of Ralph, started in the potting business for himself at Burslem, and generally referred to as "The Father of the Pottery" in Staffordshire. He had been a sculptor, and had made busts of many famous persons. There are two of these busts in the Boston Museum of Fine Arts, one of the Rev. John Wesley, and one of John Whitefield, and were made about 1781.

Enoch Wood, who is the one of most interest to us, made all kinds of table ware, pitchers, punch-bowls, etc. By this time, just after the Revolution we were recovering from our struggles and anxious for more comforts than we had hitherto demanded. Enoch Wood was practical enough to seize upon the occasion and turned out



from his works quantities of serviceable, attractive and cheap ware. He did more than this, he made ware particularly for the American Market and used incidents and scenes which appealed in a peculiar way to the growing nation| The art of printing on pottery had now become well known. Richard Sadler had been practicing it as early as 1752 and though for many years only black was used yet blue was found to run equally as well. The designs were engraved on copper and impression made on tissue paper with prepared paints mixed with oil and transferred to the pottery. It was a custom of the various makers to make certain borders and Enoch Wood chose the sea shells and cockle shell. In 1818 the works were changed to Enoch Wood & Son's. The Woods made forty or more patterns of American scenery. One of their most celebrated pieces is Castle Garden and the Battery, New York City. In 1901 at the Gilbert sale in New York an eighteen-inch platter was sold for one hundred dollars and fifty cents. The price was thought exorbitant; however, a few weeks ago the writer attended a sale in Pottstown, Pa., and a similar platter was sold for five hundred and ten dollars. Other important scenes depicted on plates, platters and pitchers are the Landing of the Pilgrims, two views of Baltimore & Ohio Railroad, Capitol at Washington, Erie Canal scenes, Gilpin's Mills on the Brandywine River, Highlands at West Point, Lake George, Mount Vernon, City of Albany, New York Bay, Niagara Falls, Transylvania University, Lexington, Ky. Three views of the ships Cadmus, Constitution and Guerriere, Mac Donough's Victory, Lafayette at the Tomb of Washington, Lafayette at the Tomb of Franklin, Washington & Lafayette under spread eagle, &c.

Next in importance to the Woods products is the valuable and historic pottery of the Clews. There were two brothers, Ralph and James. These potters had their works at Cobridge, and were in business from 1818 to

1834. James came to this country in 1838 and endeavored to start a pottery at Troy, Indiana. His failure to establish a business however, was brought about by the difficulty of obtaining competent workmen and clay for its manufacture. Since that time large beds of Kaolin have been found within a few miles of the site where he tried to establish himself. The most celebrated China which Clews put forth are the two patterns known as "Landing of Lafayette", and what is known as the "States", or "Washington" patterns, bearing a border of festoons containing the names of the fifteen states, with the bust of Washington on the left of center. There are at least a dozen different views in the center pictures, which vary according to space to be filled and the fancy of the potter. Among the views are the White House, Mt. Vernon, Custom House, an English Castle, &c. However, it is easy to know this plate, for America and Independence are ever in full view and the medallion of Washington is always the same.

The writer has a State Plate in the exhibit, one of a half dozen which belonged to his grandmother, Sarah Iba-Daugherty. These plates were highly prized by her and used only on special occasions.

The other very interesting pattern—"Landing of Lafayette" at Castle Garden, New York, is very popular and a collection is not complete without it. It was made to celebrate that hero's visit to this country, August 16, 1824. This pattern shows several inaccuracies. The two boats in the picture with the three masts, were intended for the Fulton and Chancellor Livingston, but as the Fulton had but one mast it is evident the potter used his fancy to embellish his design. The small boat in the foreground is just as inaccurate, as it is shown without a mast and no boats were made without masts at that time as steam was too unknown a quantity to be pressed too



hard and sails were used in case of accident, or to help along.

Lafayette's visit is wonderfully portrayed in our old blue China. The outstanding one certainly is the one just mentioned, then the one depicting the good ship "Cadmus", the boat which brought him across, and the Erie Canal Series. His visit was coincident with the completion of the Erie Canal, therefore his portrait graced the pottery produced in honor of that occasion. A medalion pitcher with portrait of Washington, Jefferson, Lafayette, and Clinton. Clinton being Ex. Governor of New York, and of Erie Canal fame, was linked with the others. These great men make this particular China very desirable and much sought for by collectors.

The Rochester Aqueduct was very popular with Staffordshire potters and was used very frequently with both American and English views. One plate made with Faulkborn Hall, an English Castle, and the aqueduct in the foreground. Not only Clews took advantage of this Guest of the nation but most of the important potters of this period. Perhaps next in importance is the Cornwallis Jug, a very rare copper Lustre pitcher. On one side is shown the Surrender of Cornwallis at Yorktown. It reads—"Cornwallis resigning his sword at Yorktown, Oct. 17, 1781." It seems the word surrender was rather distasteful to the English potters who evidently thought they could smooth matters over by using the word "resigning" instead; however, they did come through quite straight when they depicted our victories. On the opposite side of the jug is a portrait of Lafayette with a laurel crown held above his head by two figures representing, no doubt, Victory and Fame.

Other important views made by Clews are. Mt. Vernon Custom House, New York; Almshouse, N. Y.; Columbia College, N. Y.; Brooklyn Heights, N. Y.; New York

Bay, N. Y. City Hall, New York Insane Asylum, Peace and Plenty, Pittsfield Elm, as well as many other views in different colors,—Hudson River scenes as well as important buildings. They also issued three outstanding sets of designs known as the Doctor Syntax series. The Wilkies, and Don Quixote. The Doctor Syntax series consists of about 30 pieces and was made after the original designs of the English caricaturist, T. Rowlandson. William Combe, an eccentric author who was at the time an inmate of the Kings Bench debtor's prison pinned the cartoons upon the wall of his cell and penned the verses for them. The first volume was printed by Ackerman in book form in 1815 and was called 'Doctor Syntax in search of the picturesque.' The success of this book was so great that it was followed by the "Second Tour of Doctor Syntax in search of Consolation", published in 1820 and in 1821 by the third "In Search of a Wife." The Wilkie Series consists of only seven pieces taken from the best works of no less an artist than Sir David Wilkie. The particular one shown in the exhibit, "The Escape of the Mouse," was the artist's diploma picture upon his entrance into the Royal Academy in the year 1811, and upon the walls of that Institution it may still be seen.

The Don Quixote Series consists of 21 prints reproduced from the engravings of the English Artist Robert Smirke. Like Doctor Syntax, Don Quixote adventures three times into the world of experience, but in place of seeking his own personal gain, the dear old Spanish Knight has won his way into the hearts of succeeding generations through his generous efforts to teach the ridiculousness of sham, and the worth of honesty. A set of dishes consisting of 26 pieces of this series were sold at auction from the W. F. Sheely Collection, New Oxford, Pa., recently for \$1875.00 all dark blue. The most complete set known.



For a potter, who did not make any great number of pieces for the American Market, the name of Joseph Stubbs is held in very high esteem. Every piece which bears his name and even those which bear only his well known border, are admirable pieces of work in every way, color, design and finish. Some of his best known pieces are, Boston State House, Nahant Hotel near Boston, Dr. Mason's Church, N. Y. City Hall, N. Y., N. Y. Bay, Hoboken, N. J., Mendenhall Ferry above Phila., Fairmount Park, Phila., Bank of U. S., Phila., Upper Ferry Bridge, Phila. The borders were very beautiful and consisted of scrolls, eagles and flowers. He owned the Dale Hall works at Burslem, and operated it successfully from 1790 to 1829.

A pottery at Hanley—Staffordshire, England in 1794 was built by Job Ridgway, the father of John and William, who became partners with him—known as Ridgway & Sons. Later about 1814 after the death of their father, the name was known as J. & W. Ridgway, and it is through the work of the sons that we become most familiar with the output of these potters. The "Beauties of America" series are some of the more important pieces in blue made by them, some twenty in number, among them being, The Capitol at Washington, Philadelphia Library, Pennsylvania Hospital and Staughton's Church, Philadelphia, Bank of Savannah, Ga., Charleston Exchange, City Hall, N. Y., Harvard College, Boston Hospital, Alms House, Court House, State House and Octagon Church Boston, which is the new South Church. The original church was dedicated January 1717. The pulpit was filled at first by candidates who were paid the moderate sum of twenty shillings per sermon. The picture on the China is not of the old church but as it appeared in 1814 when it was rebuilt.

Ridgways turned out much ware for the American market. Indeed, William thought so highly of this coun-

try as a market for his goods, that he came to this country with a view to establishing a pottery here as did James Clews. He accordingly selected a site in Kentucky, but the plans got little farther and he returned to England. While most of their ware was of the "old blue," they started a series with a very elaborate border of twisted scrolls which they called "Zoological Gardens." Two designs have come to light thus far and were printed in various colors. They also made many English views in dark blue and some light blue and black, some of the better known American ones are—Delaware Water Gap, and Columbia Bridge, on the Susquehanna River, etc.

Ralph Stevenson potted at Cobridge in Staffordshire, but no date can be given with any degree of accuracy just when and how long he was in the potting business. He had at one time a partnership with Williams, these pieces being marked R. S. & W. But it is not known whether it was before or after the partnership that Stevenson alone puts forth his handsome pieces. His work was very carefully executed and the printing exceedingly accurate making his pieces very desirable and valuable. It seems strange that in a hundred years the history of this man and his pottery should be completely lost. He made about 22 American scenes and sixteen with Williams. Some of the more important pieces of R. Stevenson were—Battery, New York, City Hall, New York, Columbia College, N. Y. Fulton Market, N. Y., Almshouse, N. Y., Battle of Bunker Hill, Boston Hospital, Mass. Hospital, and Lawrence Mansion Boston, Savannah Bank, Washington Capitol, and those made with the Williams partnership are Boston State House, Boston Court House, Nahant Hotel near Boston, Baltimore Exchange, three different views of Harvard College, Phila., Water Works Park Theatre, N. Y., and Scudder's American Museum, N. Y. It was here that P. T. Barnum first started as a showman and laid the foundation for the success and fortune he subsequently made.



Mayer brothers bought the Dale Hall works at Burslem about 1829 from Joseph Stubbs and became successful potters. Just at what time Thomas made his ornamental set of the "Arms of the States", is not known. This set is his outstanding work, and by these we know of him and his work as little else can we learn of him. Very few pieces have come to light besides these very fine arms plates and platters. The border is alike on all the pieces, consisting of vine leaves and trumpet flowers. These are by no means easy pieces to find, some states are more rare than others, any one of them is worth a round sum. A platter of the Arms of Delaware recently sold for \$1,400 at a sale in New York State.

The Adams family, first the father, William, then the two sons whom he associated with himself, had potteries in seven different places. The original works were at Stoke and were operated early in 1800 and continued until the sons were taken into business with him about 1830. They built potteries at Trustall and Greenfield where much printed ware was made. William was Josiah Wedgwood's favorite pupil and it was his experiments which led to improvements in the blue jasper and basalt ware. The only American design in dark blue which the elder Adams produced was the old China warehouse of Mitchell and Freeman, which stood on the corner of Chatham Street, Boston. He made the well known Columbus series in different colors, also Conway N. H., Harpers Ferry, Catskill Mountain House and others in pink. He also made some beautiful floral designs.

J. & J. Jackson made many designs for our market in various shades of red, mulberry, brown and black. The best known piece by them is the Hancock House, Boston. Other historical pieces are Albany, N. Y., Richmond, Va., Bunkerhill Monument, Battle Monument, Baltimore, Harvard Hall, Hartford, Conn. The Water Works, Phila.,

Yale College, and State House, New Haven, and others, about thirty in all.

The Rogers brothers made only a few American designs, but these were generally of some merit. They made three different views of the Boston State House in light blue. The finest piece that has come to light is a picture of the Boston State House on one side and City Hall, N. Y., on the other side. This firm was in operation in 1810.

Joseph Heath made no blue of any historical value. His most interesting design shows the residence of Richard Jordan, an eminent Quaker preacher and one of New Jersey's early settlers. The view is printed in half a dozen different colors and the ware has more than the usual lightness that is characteristic of the semi-China.

A few words regarding the much sought after Lustre Ware. We have five rather popular kinds, Silver, Gold, Copper, Rose, and Sunderland. Silver Lustre was first made as a sham. The sturdy copper and gold lustre "stood on its own feet" from the first. While silver is rare, Rose and Sunderland are even more so.

Lustres were made by practically all of the well known Staffordshire potters from Wedgwood on down and if one had a list of those who at one time or other put it on the market it would embrace almost every well known English potters name.

They made these mugs and jugs in great variety of patterns and in every size from the tiny ones, mere toys, to the great ones for tavern use. They used them for serving "mimbo", spiced ale, cider and flip, which was especially dear to Yankee stomachs and was used all over the country and mixed in many ways. Rum, however, was the most universal drink. An old New Englander, however, wrote from Philadelphia, "Whiskey is used



here instead of rum, but I cannot see but it is just as good."

There were other important makers of Staffordshire, but some made so little and others not any of American interest, therefore, I deem it unnecessary to mention them in connection with this particular subject.

It may interest local antiquarians to know of the finest and most comprehensive private collection in this locality and from which I have received inspiration, both from the objects and through contact with the fine personality of Mr. Nathaniel Long of Manheim, Pa. His home is a veritable museum and open at all times to interested visitors.

In preparing this paper I have frequently quoted historical facts and data from the books of Mrs. W. Hudson Moore whom I consider one of the most reliable authorities on the subject of antiques and take the liberty of quoting from the magazine "Antiques" the following loving appreciation note.

"October 1, 1927, Mrs. W. Hudson Moore, journalist and author, died quite suddenly at her home at Rochester, N. Y. So has passed the sympathetic, versatile, and untiring guide of more than a generation of collectors. So, too, has passed a keen intelligence, a vital and captivating personality. Mrs. Moore's death will bring sorrow to thousands who have derived both entertainment and enlightenment from her many books. To those who were privileged to share her frank and generous friendship, the sense of loss is poignant and profound."

Historical "Old Blues" seems to create more and more interest as we see and read of the many historical facts and buildings it depicts, and brings into view the primitive methods of transportation, both on land and sea, the famous victories of Mac Donough, Bunker Hill, &c., and

the men who worked and died for their country and its cause. All depicted by the "Old Blue" which graced grandmother's table, making it to us the most interesting study of ceramics of this or any other time.

G. EARL DAUGHERTY.

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LIST OF EXHIBIT—BLUE and WHITE

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- 1—States Platter, 14", Clews.
- 2—Coat of Arms of New York, 10", Mayer.
- 3—City Hall New York, 10", Ridgway.
- 4—Landing of Lafayette, 9", Clews.
- 5—States Plate, 9", Clews (My Grandmother's).
- 6—Dr. Syntax, "Reading His Tour", 9", Clews.
- 7—Wilkie Plate, "Playing at Draughts", 8", Clews.
- 8—Wilkie Plate, "Escape of the Mouse", 10", Clews.
- 9—Dr. Syntax, "Death of Punch" (a tray), 10", Clews.
- 10—Mac Donough's Victory on Lake Champlain, 7½", Wood.
- 11—Transylvania University, Lexington, Ky., 9", Wood.
- 12—Foulkborn Hall with Rochester Aqueduct, 9", R. Stevenson.
- 13—Boston State House, Cows in Foreground, 8", Rogers.
- 14—Boston State House, Chase in Foreground, 8", Rogers.
- 15—Pittsfield Elm, Pittsfield, Mass., 7½", Clews.
- 16—Peace and Plenty, 8", Clews.
- 17—Battle Monument, Baltimore, 8", J. Jackson.
- 18—Lafayette at the Tomb of Franklin, Teapot, Wood.
- 19—Lawrence Mansion, Large Bowl, 12", R. Stevenson.
- 20—States, Butter Plate, 6", Clews.
- 21—Landing of Lafayette, Butter Plate, 5½", Clews.



VARIOUS COLORS

- 22—Catskill Mountain House, 10", Pink, Adams.
- 23—Home of Richard Jordan, 10", Pink, Heath.
- 24—Home of Richard Jordan, 6", Mulberry, Heath.
- 25—Home of Richard Jordan, 5", Pink, Heath.
- 26—Home of Richard Jordan, Cup and Saucer, Black,  
Heath.
- 27—Scene near Conway, N. H., Pink, 8", Clews.
- 28—Zoological Gardens, Bear, Lavender, Clews.
- 29—Zoological Gardens, Ostriches, 8", Pink, Clews.
- 30—Henry Hudson on Horseback, 8", Pink, Clews.
- 31—Franklin's Sayings, Black, (Mug).
- 32—Mug, Washington and Lafayette under spread eagle,  
Pink, Wood.
- 33—Butter Plate, Washington and Lafayette under  
spread eagle, 4½", Pink, Wood.
- 34—Butter Plate, floral decoration, 4", Pink, Adams.
- 35—Butter Plate, floral decoration, 5", Pink, Adams.
- 36—Copper Lustre Creamer, Surrender of Cornwallis at  
Yorktown, 3½".
- 37—Copper Lustre Creamer with snake handle, 4".
- 38—Gold Lustre Creamer, 4".
- 39—Very small Lustre Creamer, 2".
- 40—Silver Lustre Creamer, Queen Anne design.
- 41—Silver Lustre Sugar Bowl, Queen Anne design.
- 42—Lowestoft Helmet Creamer.
- 43—Lowestoft Teapot.
- 44—Copper Lustre Teapot, enamel decoration.
- 45—Rose Lustre Pitcher, flower and birds, 7".
- 46—Large Copper Lustre Tavern Jug, fluted and raised  
decoration, 8".











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